/105 cont./

526 for Pedro. to hang on by the tail of a cow rushing out at top speed and to maintain this seat as long as possible during the gigantic leaps -- that was something to laugh about.

533 [179] [534] As soon as darkness set in, the music-making began. The Bakaïrí had learned from the colonist of Mato Grosso to carve guitars for themselves, and they played them with enthusiasm. They improvised short "verses" in praise of dogs, bananas, the

534 moon, a house, etc. One evening they showed up with

142 291 302

André

534 their original and peculiar tribal instruments. Characteristically enough, they had hidden them nearby in the forest.

They were large and small flutes, the meni and the kyanuarĩk. The latter has nothing special; it is made out of [824] bamboo, one might say bassoon-like. The meni, made out of vinhatico wood, is a little over a meter long; it is held with the feet. On the upper section there is a small hole into which the player blows. Not far below it there is a square opening in the tube, just as there is a series of smaller ones in the lower part.

533 The music is simple, but has to be learned. It consists of five tones,

/105 cont./

533 sounds not unpleasant, and has something both gentle and fascinatingly eerie about it at the same time, just as the wailing night-wind blowing down the chimney is described when the storyteller /106/ first gives thanks to God that he is lying warm and safe in his snug bed, but is again and again obliged to listen to the weird lament and finally sees in a dream the ghost of a 122 friend who lies dying. We sat crowded against one another in the [354] small room; a gourd filled with fat, in which a wick was burning, lay upon the floor; I was glad when the gourd also started to burn and we were able to step outside where the stars glistened and we shook ourselves -- the shuddering was over.

562 The women held out until 19 June; then they came; Reginaldo fetched them; a dozen in number, they walked one behind the other across the campo, the father of the tribe in the lead.

[609] On this afternoon, however, not one of them would let herself be looked at closely; the procession entered the big house and disappeared. Reginaldo came to ask us for an opera glass that he wanted to show to the women. Toward evening they appeared again and left single file as before. During the night they slept in the forest, a brief half an hour away.

292 On 20 June they appeared again; Reginaldo looked superb [301] at their head; he wore his gray felt hat, his blue captain's uniform and white trousers, walked barefoot, and had a blue-white 123 feather stuck crosswise in each ear lobe. He was very agreeable [126] that Wilhelm should sketch him in all his glory. Moreover, he assumed, and we daily encouraged him in this, that we were conducting all inquiries concerning the Bakairí only in order to report them again to the Emperor of Brazil -- at least the man understood that and for this purpose he was glad to oblige.

[291] He also accompanied us to the women; they were barefoot, of course, but otherwise wore the complete costume of the female rural inhabitant, the majority were of a mature age; I liked best one big, strong girl whom Homer would have called βοῶπις -- The captain's wife, christened Ines, was quiet and pious and looked as though she had had many a care. We tried to

/62/
342 Tumayaua's house was a little smaller; here Eva's children peeped out of the little hammocks, but otherwise the picture was the same.

122 The lodgings pleased me more than the second part of the
262 room-and-board. As far as my diet was concerned, it was bad. I did not see meat at all during my stay in the village, if I except two mice that were shot. Fish was given to me rarely and in small portions as though it were one of the costliest of dishes: once a little pot of creatures the length of a little finger in a saltless broth with a corncob stalk as a spoon; twice a piece of
[252] grilled fish barely hand-size and served on beijú as on a small plate; and once a piece of electric eel, almost too fat, but good and with a skin like smoked eel. Then once I was allowed to dip beijú in fish oil, which would not have been a special delicacy even for the Bakaïrí if in their childhood they had been obliged to
[252] take cod-liver oil. I do not find anything else recorded in my journal -- on the other hand, on the first day my intended shared with me roasted maize kernels which she held in her lap as she squatted on the ground; occasionally she also brought me a couple of mangabas, and during the inquiry about vocabulary, Eva offered me ants, a palm-boring beetle which still had half a leg, and a fat larva, all of which were supposed to be "iwakulukulu," the superlative of everything good and fine in Bakaïrí. There was no
272 lack of mandioca flat-cakes or beijús and drinks. The festive drink, pũserego, however, lasted for only two days, greenish gray like soapy water, warm and covered with bubbly foam, it nevertheless had a pleasant, insipid, sweet taste. The beijús were very
262 different in quality, depending on the type of flour; they were usually crumbled and, mixed with water, taken as a drink.

[122] On the other hand, my hosts were heartily willing to relish the little that I had with me in the way of beans and salt and urgently begged for them. There was some difficulty with the beans. Paleko and I together cooked them, but both for the first time in our lives. I kindled the fire and he fetched sticks of wood; we set an earthen pot with the beans in it on three stones and cooked
•533 122 away. Paleko sang to it, plaiting his basket and beating time softly

/62 cont./

533 with one foot. I tried to get the words and read them back to
[126] him, singing lustily in his fashion. Unfortunately I do not understand the text, and unfortunately the notes even less. I can only say that the rhythm was very pronounced and that, when only the old man sang, one thought one was hearing a whole company as they ran and stamped in a circle.

539 kuyé kuyé kutapayõ kuyé -- kutapayõ hohõhohohũ
533 yaliwayãhahũ ohohũ uhõ -- ohõhõho huhohohũ ohõhõchũ.
ẽnu hitenõ kuyé -- kutãpayõ yekũtapã yekũtapã ohõ.
This verse contains something about eyes, a similar one with kãmi hitenõ etc., about the sun (*).

*kãme, sun, Nu-Aruak /Arawak/ word. The following yawalĩ is the name for the throwing stick and the throwing-stick dance of the Tupĩ tribes of the Kuliseu. The words are probably only partly Bakairĩ.

/63/ yãwalĩ, yãwalĩ i.ĩ iĩ pekõto, yawalĩ ii ii ẽh hẽ hẽ yawaĩlawĩ.
yãwalĩ pinakũ yawalĩ eh he hẽ, yawalĩ henemãnekabõ yawalĩ eh he hẽ, yawãli he he hẽ.
yawalĩ nawĩ ehẽ, yawalĩ nawĩ ehé, yawalĩ nawĩ ehẽ, yawalĩ nawĩ ehé-yã.
Like the yawali song there was another with endless repetition: wãkutuyẽh, wãkutuyẽh five times, wakũ wãkutuyẽh etc. ad infinitum. Then Paleko also knew a song of the Nahuquã that referred to the beautiful sex, tãu, woman: yãmikũ hezé hezémitãu -- yãmikũ erehezẽ mezẽ mitãu.

533 In spite of the rousing marching songs, no boiling and gurgling appeared in our bean pot; only modest bubbles of foam floated on top, and after two hours the slightly heated legumes were still raw. Not until my intended came along and took charge of the matter did the tempo of the beans become livelier. She, too, sang "kuyãuhu kuvãuhũ (diphthong au) with a soft voice
[539] a little like the melody, "Wir hatten gebauet ein stattliches Haus" /"We built a stately house," a German student-song (translator's

[See The discussion of the Throwing Stick on P 2346ff. Analyst]

/63 cont./

533 note)/: kuyšuhu kuyšuhuhũ -- kirũhayẽ kiruhayẽ (four times) --
539 kuyšuhu kuyšu.

Softly and rather muffled, solemnly slow, lingering a long time on the au.

The principal song that we were to sing together often was the following: yawĩ yawĩ nakũ -- novĩ ritõ hahẽ -- ohõ hohũ, nikẽ wekẽ nikẽ, nikẽ wekẽ nikẽ, notũ arĩte nõhuhẽ, ohõhuhõ huhũ, nikẽ wekẽ nikẽ, notũ arĩte õhohu, ohõhuhõ, etc.

Muffled and softly, but faster and faster with a stamped beat and a jerky emphasis that impels one to stride forward; the õhohu... is repeated until one is almost out of breath, and then one recovers on the more solemn: nõ tũ hã -- notũ arĩte nõhuhẽ nuhã hahũ -- notũ arĩte nõhuhẽ nuhã hahũ nõ tũ hã, nõ tũ hã -- õho hũ hu.

533 A greater contrast can scarcely be imagined than between a jolly students' drinking song and these songs whose rendition was scarcely to be called singing, but seemed merely intended to accompany the dancing march of the feet with suppressed tones. I [123] sang, too, of course, running the risk of not giving the good people a generally valid idea of our music, since I have at my disposal only "my own melodies." I achieved a small moral success, but they were a little overwhelmed because of the unfamiliar noise connected with the volume of tone. Natural sounds, however, such as "rudirallala," my friend Paleko liked exceptionally well; he was passionately eager to learn them and bent double laughing when he could not follow quickly enough.

291 Feeling of modesty. In this narrative part I wish to avoid [128] describing clothing and ornaments in detail and shall limit myself, as far as personal appearance is concerned, to the remark that both sexes went about unclothed, that the women, as may [289] be seen from Plate 5, [1/2] wore the "ulũri," a yellowish brown piece [301] of bark-bast folded in a triangle and fastened to strings, and around their necks a string with pieces of shell, pieces of stalks, and seeds, that the men always wore a hip cord, with or without such ornaments, and frequently bast /64/ or cotton bands around

[See P 28 -- Analyst]

/89 cont./

574 always standing ready, a thin, very sweet püserego was offered
[437] in superabundance, and for our beads we obtained a supply of fine polvilho flour for the journey.

462 The women baking away so busily seemed to us small and ugly, but friendly. They fetched water only accompanied by men.

535 When I was in Iguĕti the first time on 20 September with Vogel and Ehrenreich, we experienced a strange scene which I should like to insert here. We were sitting in the flute-house in the evening when a few came in, squatted down beside the ashes of the fire, and uttered a loud ih... Then a couple of others put on the straw apparel hanging there and ran around for a while like roaring lions. I believed it to be pure fun and pastime, but all of them remained perfectly serious. Then one of the maskers ran outside while the chorus again cried ih...hi, stuck his arms out of the straw, and made a rustling sound with the fringe. He disappeared into a house and soon came out again, laden with beijú and fish. The same thing was repeated, and Luchu was the third to go, returning with drink. The departure was always announced by the general ih..., so that the people in the houses were prepared. Since the straw apparel covers the entire body down to the feet, the person that hides in it cannot be recognized.

/90/ Later in the evening three men started to sing. They
[534] stepped close to the door entrance of the flute-house, and, to be sure, in such a way that they turned their backs to the rest of us; two of them shook the gourd rattle, which differs from our first cradle toy only in the material, and the third stamped in steady
[533] perseverance with his right foot. The three sang: ĩhaĩ, ihãĩĩ huχó, ihaĩ ohuhoχó.... Perhaps the eternal huχu, huχo is nothing but the word for "foot," which, pupu in ancient Karaibe, changed phonetically to χuχu, huχu. It was a solemn, almost melancholy sounding, but very powerful "makanari," as the Bakaïrí call their festival songs. Ehrenreich was very impatient with the invariable, unchanging monotony of the singing, rattling, and stamping; for my part, however, I can only say that the very sameness made an impression on me and in a way intoxicated

B
*171
212
532

/248 cont./ circular area. My companions, two Bakaïrí, immediately sat down to rest. I do not know whether a weary wanderer before us who stopped there on his way home from the river so neatly drew the two animals purely for diversion, or because he had just dealt with rays and pakũs, and, frankly, I find it quite immaterial whether the one or the other was the case.

Even more inexplicable as to its exact meaning was the circular figure drawn in the sand, which is shown in Figure 36 and which was found under a beautiful tree approximately half a kilometer from the Mehinakú village. It was called aturuá and was four and a half meters in diameter. When we left the village accompanied by several men, they made a round inside the circle on either side up to very near the network and sang ka ã ã..., there were also numerous traces of former rounds. Since the men wanted to turn back at this point and spoke of the women, there was probably some reference to the arrival or departure of guests here on the edge of the forest or a quarter of an hour from home. The network of the drawing was turned toward the village. The two curves occur similarly as tattoo patterns and on the outside on the bottom of the large pots of the Mehinakú (cf. Plate 15 /see p. 253/). I had copied the figure in my journal a few days before my cousin saw it; there, in place of the small central circle with the two supports, two circles are represented touching each other, the lower one being slightly larger and going over into the network; one might imagine head and body.

B
[533]

Bo
171
532

The Bororó, whom I am including here, contributed not only purely explanatory, but even semi-artistic pictures in the sand, which we /Plates XVI-XIX appear here/ /249/ had no opportunity to see on the Schingú. In the evening in the moonlight they took special pleasure in drawing hunting animals and hunting scenes in the sand for us. I say "scenes," for their amateurishness did not by any means shrink from a difficult composition. Nor were they content to draw in outlines; with their hands they shoveled the surface sand out of the outline of the animal being represented and filled this depression, shaped, for example, like a jaguar or a tapir, with grayish-white ashes; thus they made the body with its

[Text Continues on P. 269]

/296 cont./

* 171 532 535 [533] to the stamping. It is extremely characteristic that the Bakaïrí have the same word for "dancing" and "singing." "The meaning of the songs," says Martius, "is simple: praise of the warlike and hunting deeds of individuals or hordes, enumeration of certain animals and remarks about their characteristics. If masks appear at the festival, most of which represent animals, the wearers imitate their voices."

* 171 123 532 We did not observe anything that would permit us to conclude that the masks are in any way regarded as sacred. The pieces plaited out of palm straw in particular were all heedlessly tossed aside after use. True, the masks were sometimes hidden from us, but only in the same way that /297/ all portable utensils and ornaments were hidden from us, out of fear of robbery. Once the people had gained confidence in us, they surrendered their masks to us without further ado and made new ones to order. They were demonstrated for us with joking and laughter, like a pretty toy.

529 Among the docile Bakaïrí /Bacairi/ on the Paranatinga and the Rio Novo the principal festival usually occurred in April. I, with my civilized conceptions, was pursuing the idea of a feast of thanksgiving and thought of the possibility that the festival held at harvest time was somehow being celebrated in praise and honor of some friendly powers regarded as the givers of good things. I therefore tried to find out from Antonio whether anything like that could be established. Antonio, however, did not respond to my suggestion. "We celebrate the festival around harvest time," he declared, "because then we have something to celebrate: in the dry period we must save, in the rainy season everything would become moldy." Materialistic, but understandable.*

*"Usually a surplus of supplies for the beverages is the occasion for the festival," says Martius, "but where European custom has asserted itself and Christians live next to Indians, a saint's day will probably be chosen for it."

/300 cont./

*171 527 535 against appearing in the "flute house" at an inappropriate time, though they may hope to come out again alive, or at most only half dead. Carnival on the Kulisehu is also followed by a period of fasting, for it does not end -- the reason is not one connected with the cult -- before everything that is there has been eaten and drunk insofar as possible. The women have an enormous job satisfying the demands for beijús and drinks; they must pound, boil, and bake incessantly, and this necessity has probably also contributed somewhat to their being kept away from the dancing, so that they could meanwhile carry out their duties.

[462] [262] [272]

535 Bakaïrí. On the Rio Novo and Paranatinga the old customs are still observed. "Everybody dances like the wild Bakaïrí," said Antonio, "tudo dansa como Bakaïrí brabo." He described to me the festival held last April, when the people from the Rio Novo had invited those of the Paranatinga. They danced the yatuka dance, the makanri, and the imeo. Yatuka is a fish dance; wooden fish are worn on the head, especially the black pakú and the matrincham; heads of men and women are made of calabashes painted black and white or black and red and surrounded with Bromelia hair.

Makanari is a general term. The Bakaïrí calls almost everything and anything that is part of his dance adornment makanari; he calls specific dances makanari. "bakaïrí makanári zóto," the Bakaïrí is master of the makanari. It is the dance of his tribe. The imeo is a type of makanari, a specific figure. In fact, it seems that the concept of makanari was originally narrower and referred to a specific dance with straw plaiting. Among the docile Bakaïrí there are no wooden masks. Here the principal makanari is the bat dance, and, to be sure, semímo, the small bat, and aluá, the large bat. Antonio recited the text of the aluá dance* for me, but, in spite of a great deal of trouble, it

[532]

●[533]

535 539 *One man sings: ohuhaaha-áhá yumáa ohú..... yumarí uvanuká, yumari uvanuká huyaná vitá öö....yohohohú. Then another: mauá káua

/300 cont./

535 539 káuayú, mauákauayú hohohú. aluá...aluhá, aluá miyevené yanávitá hö...ohohohú. ihöhö... hohú, he..hirámiturí hohó, yukévené yohó hohohohú. Now all in circular motion: ohú namiturí ohú namituhurí ohoyócho yóchu hohuhó. ayarívénení kayarílö ohó namiturí ohú namituhurú ohó oyochó yochu. Now out on the plaza: yochó huyócho huyóchó huyóchohú huyócho. makavó makavó yuuávitirá inávitáhané, iná yochohuyócho..... Finally, turning around: aschimámayú ohuhohú ayavarikú hohuhoo, eveschírini mahúraní hoo, aschimámayú ohohu.....

535 533 was impossible for me to obtain a translation or even an explanation of the content. He said that he himself no longer understands the old words. I believe there was some truth in this, and that he was not merely, in his awkwardness, handing me an excuse, because even aluá itself is not a Bakaïrí or Karaiben /Carib/ word at all, but a Nu-Aruak /Arawak/ word. (See also the footnote, page 24.) Perhaps the text is also in part old Aruak -- no longer understood /301/ after it had been sung together at joint festivals and was taken over and mixed with Bakaïrí words.

535 The imeo makanàri is common to all Bakaïrí. On the Kulisehu imóto, imódo, is added as a related figure. Imeo is a [825] white animal that lives in the dried-up buriti palm -- as far as I understood, the larva of a palm-boring beetle; imodo, a related creature, reddish with a black head. A strange selection, somewhat reminiscent of the Midsummer Night's Dream. It [824] is explained, however, if one remembers that the material for the dance costumes is furnished primarily by the buriti palm, which that insect inhabits. And this may be a tasty morsel besides. /Fig. 91 appears here./ Other animals also appear in this makanari, especially the bat and the pintado sheatfish, Fig. 91 /see p. 347/. The latter mask is easy to understand. A costume plaited out of coarse, hard grass covers the body, but the wearer can look through the plaiting without difficulty, and a long piece

/325 cont./

*171 535 board and the club die out as weapons among the more peacefully minded field-cultivators, but they remain as dance ornaments; the throwing stones are replaced on the arrow by lumps of wax, and small ones hang around the necks of the children as amulets. The Bakaïrí makes two insects living in the palm tree the center of his dances with buriti plaiting. The Kamayurá wears the set of teeth of the dogfish as a festive ornament during the fish dance; he and the Auetõ also make ornamental whorls in place of the work spindle-whorls and immediately arrive at new designs because they need paint them with only temporary designs for the purpose of the moment (cf. page 307); the Bakaïrí, in the back-sticks, creates a peculiar dance ornament out of the mandioca digging sticks, and here, too, in the free exercise of art, there arise new motifs, both the form, in that the pointed wooden cylinder was changed, and the design of the drawing (cf. pages 294, 296, 320).

Everywhere here we still find the prosaic, useful activity, either hunting, fishing, or other work, preceding the ornamentation. Let us make clear to ourselves once again that man did not adorn himself by looking around in free nature for something that was attractive and putting it on his body; rather, he discovered beauty only after he had sought and adopted the material for useful purposes. But meanwhile he has gained a great supply of form- and color-motifs; he seeks to apply them everywhere and has raised the ornamentation itself to a kind of art which unfolds most freely in dance and festive play where an excess of energy asserts itself.

-171 ● 533 Musical instruments. "In the music of the Indian the feeling for rhythm is most pronounced, but he produces only weak fragments of melodies and /326/ he seems to have no idea of the emotional power of harmony." I am quoting Martius here, if only because I am not sure whether the Indians are not more musical than I am. It was true, everything that we heard was merely an expression of beat and rhythm. I am therefore counting the rattles, which only produce noise, among their musical instruments. They had foot rattles, bunches of hard

*171 534

/251 cont./

775 first and foremost jatobá /Hymnenaea/, then copaiba, the white or yellow trumpetbush /peúva de flôres brancas ou amarellas/, the vinhatico, the pindahiba /Xylopia/, etc. Knowing this, the first concern of the curer (piahi) called to treat the sick is to extract the sliver of wood that causes the discomfort, which is achieved by sucking on the patient.

764 Sometimes, in spite of the treatment, the latter dies.
775 Then the dead man is painted with urucú (anoto); there are
[302] put in his ears and nostrils the feathers that adorned them in
[301] life; his belongings (icehiko) are gathered up, such as bow, arrows, etc., which are deposited along with their owner /252/ in the hole that will serve as grave, well covered with earth stamped down with the feet. In the afternoon the shadow rises in the guise of the curiangu (Pokuráu, Caprimulgus) and comes to drink mingáu, which was placed at the grave, on the spot that corresponds to the head. After a while it no longer returns.

775 The Bacaeris also speak of kχadopa, which is equivalent to our hobgoblins or lost souls and, it would seem, are the shadows of those who died a violent death. The following passage describes most clearly what is said concerning these beings.

Kχadopa goes wandering in the afternoon, says the piahi; it is all bone; it has holes for eyes; it wanders through the forest; manioc is its food; it wanders in the cultivated clearings; caterpillars, bicho de pau /"wood insect"/ and ants are its food; it comes to the house to drink mingáu (poʔu); take the food of the kχadopa outside, take beiju /manioc cakes/ and pirão /boiled manioc flour/ (pakχa); at night, in order to sleep, burn rubber, rub it on the door, on the door bar (anaχu, "nose"); the kχadopa does not come in, the rubber stinks and
[533] he does not like the smell. Take his food to the grave; if you do not intone the song (erému) of the kχadopa, he does

/252 cont./
775 not go to the sky. Because of this, having slept several days,
[533] put mingáu in two small gourds; put the mingáu on the middle of the grave; two persons armed with clubs intone the song; when the song is over the two gourds are smashed and they flee. Coming from afar, one gives a blessing, saying;
[539] Kχukχukú (come, take heart!). When stopping, there is a blessing, saying: Aúfá! Go inside the sky, to our people, to our mother, to our father, here there is no one, inside the sky it is good, go, we, too, are going to die, it is said, -- the piahi teaches.

/253/ Another passage has kχadopa in the form of a tatou (Mugaru, Dasypus) in the middle of an abandoned village /tapéra/ and advises that no one should walk where a fight took place.

For a while bodies and spirits wander through the world, and the words of the piahi contain repeated descriptions of dead men's heads that wander about at night, livers that sit in doorways, or intestines on which one might step at night. Finally the shadow is free, and it climbs to the sky on a ladder of spun cotton, which passes underneath the star Toχoreɳ. At the entrance of the sky there is the Urubu with his trap; those who do not have pierced ears and nostrils and do not wear feathers are blessed by the Urubu, i.e., blown upon, and fall into the trap; those who are marked run no danger, and they go see Nakoeri.

19 Nakoéri is a word whose etymology cannot be explained
194 by means of kχura-itano; fortunately, the language of the
775 Acawoyos /Acawai/, Indians of British Guiana, Caribas like the Bacaeris, offers us a valuable hint in this connection. In the translation of the first part of Genesis, and of the Gospel according to St. Matthew, recently published in London (11)

11. I owe the acquisition of this book to the kindness of my friend, Dr. Eduardo Prado, to whom I repeat my thanks.

/21 cont./
701 disturb the Brazilian campesinos in these regions. According to
648 Herrmann Meyer (28) they had already wreaked serious destruction

28. Herrmann Meyer, "Bericht uber seine zweite Xingú-Expedition," loc. cit., pp. 115 and 116.

in the region of the Serra Trombador and killed several inhabitants. At the time of my stay on the Corrego Fundo ranch, the Kayabí had penetrated the mountains above the Rio Paranatinga up to some six leagues from Corrego Fundo and attacked Cacique Antonio as he was looking for rubber with his people for Señor Jange Soares, the owner of the ranch. But Antonio had driven them back with his armed people and killed a Kayabí on this occasion.

622 Cacique Antonio's big house where I visited him had been
342 built a year earlier. It consisted of a large middle room which communicated on the left side of the entrance with two other rooms which formed the dwelling house proper of the cacique and Doña Rosa, and on the right side with a large room for guests that fulfilled exactly the functions of the house for fiestas
622 of the Bakairí of the upper Xingu River regions. All the men
342 and boys of the aldea could go in and out of it as they pleased.
574 This room also served for dancing, and during my stay in it,
[302] from time to time, some Xinguanos would enter, their faces
[533] painted in red and black, and sing their monotonous melodies
[535] as they danced around the post set in the middle of the room.
[352] Cacique Antonio's own dwelling already had at this time quite
[123] a modern appearance. In the "dining room" there was a table and a large armchair as well as dishes and spoons, and I was entertained at his table in the Brazilian manner with a dish of
622 meat with rice and flour. He obviously enjoyed renewing old
115 memories of the journeys he had made with Karl von den Steinen. He looked with great interest at Karl von den Steinen's works about his travels and, on his part, showed me some photographs

/268 cont./

534 sticks decorated with geometric designs. These sticks are still used in Bakairí dances in Simões Lopes.

535 Our informants remembered the following dances and
● 533 songs: oriko, a dance performed with the help of the adorned sticks, at no specific time; iauaisári, the maize song; mahulauari, performed at the time of the construction of a new house; pahoevatá, performed at the time of the ceremony of the perforation of the boys' ears, and the maize celebration, or anjéintabiénli.

535 In the sacred dances, barred to women, masks represent-
532 ing various animals were used. In our opinion these masks did
825 not represent the animals proper but rather the iamüra, lords
[784] of these animals. This would justify the fact that these representations are so far removed from reality, even in terms of native art.

993 The Bakairí myths related by Karl von den Steinen and Capistrano de Abreu mention Tchini (or Keri, the sun), Numa (or Kame, the moon), (16) and Nakoeri. (17) Tchina and Numa

16. Karl von den Steinen, op. cit., pp. 447-492.

17. Capistrano de Abreu, op. cit., Vol. 4, pp. 45-50, 235-240.

or Keri and Kame, the sun and the moon, are twin creator heroes of the Bakairí. The same task of /269/ creating the
[616] Bakairí is attributed to Nakoeri. The nonexistence of moieties
[174] among the Bakairí leads us to regard the myth of the twin heroes as a borrowed feature, since there does not seem to be a justifying correspondence in their social organization. The
539 Paranatinga Indians told us the following myth:

Iamadili or the Origin of the Day.

In the beginning the world was so dark and so cold that the Indians had to cover their bodies with

844 with a bamboo sliver. The placenta was wrapped in a piece of cotton cloth and buried because it was believed that if it were picked at by birds it would cause sickness and misfortune to the mother and child. The child was then washed, wrapped, [553] and given to the mother. Later it was given the name of one of its ancestors.

846 During the seclusion period the mother and child were believed to be in a state of ritual danger (*wanki*). They were not permitted to go out in daylight and had to be fed and cared for by the female relatives. The first menses released the mother and child from seclusion, this release being known as *tadaunúto*. Shortly afterward the father invited the villagers to a ceremony (*itabienli*) [533] during which the *nokigóra* and *tadánwa* flutes were [535] played and only the women danced. By means of this ceremony the mother was reintegrated into the life of the family and the village.

857 After 3 years of age both boys and girls began to 868 copy their elders, the boys playing with bows and arrows and the girls with spindles. By the time the boys and girls reached puberty they knew how to perform most adult activities.

PUBERTY RITES

881 When the girls had their first menses and the boys reached the age of 13 or 14, they had to go into seclusion (*posegéiro*) for a period of 2 months to a year. It was believed that the longer the young people stayed in seclusion the stronger they would become physically. The longer periods of seclusion were also believed to enhance the prestige of the family. The boys and girls were not permitted to come out in daylight, and were fed and cared for by their parents. While the boys and girls were in seclusion they made pots and baskets for family use.

889 With boys the seclusion was inaugurated by an 304 ear-piercing ceremony. A number of men with sons of about the same age would perform this rite collectively before invited guests. After eating [535] and drinking, the *poinwáto* song and dance were performed. The boys were now in a state of *wánki*, ritual danger, and were secluded immediately after this rite. The girls' ears were pierced when they were babies, but the ear piercing of the boys corresponded to the period of the first menses of the girls.

[P.74-B]

881 The release from seclusion was signalized by the feast of *tadaunúto*. The parents of the young people accumulated much food and went on a big hunt on the day before the feast. The chief and all the villagers were invited to the ceremony during which all the Bacairí songs and dances were performed and the young people were presented gifts by the villagers. The girls would now take the strings of beads from around their waists and wear them around their necks and their mothers would give them cotton cords which they put around their hips and to which the uluri were attached. The boys and girls were now eligible for marriage.

[533] [535] [431] [301] [291] [582]

MARRIAGE (TODOHOKŮINLE)

584 Marriages were arranged by parents or by older brothers or sisters. The father and mother of the boy, for instance, would take presents of ornaments and food to the parents of the girl. If the parents of the girl accepted the gifts it meant that they favored the marriage, and if they refused it meant that the suitor was not acceptable. The marriage ceremony took place in the girl's home, the date being arranged by the parents. At the girl's house the young couple were seated side by side with linked arms. They were then given advice by their respective parents and relatives. Marriage was not considered a period of ritual danger, nor were extensive feasts given. It appears to have been an affair involving only the families of the young couple.

585

BURIAL (EPIODÍLE)

764 The body was painted, ornaments were put on, and then the body was wrapped in a hammock and buried in a grave with the feet to the east so that the face would be toward the rising sun

768 Although old and worn objects were burnt, most of the property of the dead was shared among the relatives. The part of the house occupied by the dead person was washed, and clean sand was sprinkled on the floor. There was a mourning

765 period (*logúno*) of 1 month, during which the immediate relatives were in a state of *wánki*.[1]

SHAMANISM

775 When a person died, the ghost (*kadópe*) went into the sky or into the water or sometimes wandered upon the earth. Ghosts of the dead often

[1] [ie. a state of ritual danger]

534 nut hulls tied together and fastened to the ankles of the dancers. There were at least four kinds of flutes. The *emíni* flute was made from two pieces of soft sapling hollowed out and fastened together with wax and string. This flute was about 3 feet long with four finger holes and a separate mouthpiece. The *kanagéra* flute was made like the *emíni* but was shorter and had a different sound. Both the *emíni* and the *kanagéra* were sacred flutes of the shamans and were always kept in the sacred flute house connected to the *kadoéti* where they were played only at night so as to prevent women from seeing them. If a woman were to see one of these flutes, misfortune would befall her. When the sacred flutes were played there was dancing but no singing. The *tadánwa* was a bamboo flute made in five different lengths without finger holes and was not sacred. The *nokigóra* was made by fastening four short tubes of bamboo of different lengths together. It was played in pairs, one player answering the other. This flute was not sacred and could be accompanied by singing. In addition to the rattles and flutes, the Bacairí used highly decorated sticks or batons called *kadóapurí* in some of their dances.

● 533 Besides the flutes and the dances performed to 535 their tunes, the Bacairí had songs and their corresponding dances which were not always accompanied by flute music; for instance, the *oríko* was a song and a dance performed with the decorated batons which could be performed at any time; the *pahoewáto*, another general song and dance which also could be performed at any time; the *yawaisári*, the corn song and dance in which neither the flutes nor batons were used; the *mahulawári*, performed during the house building ceremony without batons or flutes; and the *poinwáto*, sung and danced during the boys' ear piercing ceremony.

527 One of the most important ceremonial events of the year was the annual corn dance (*anjéintabtenli*), which was performed when the corn ripened in the fields. The man who had the largest corn crop was the organizer of the ceremony. In order to have enough corn, the Bacairí usually planted special fields, the yields of which were used on this occasion. On the day before the corn gathering all the men went on a big hunt in order to have large quantities of meat ready for the feast. Early in the morning of the following day everyone went out to the fields to

527 gather the ceremonial corn. Later in the day the women prepared large quantities of corn porridge and roasted ears.

On the morning of the third day the actual ceremony began in front of the *kadoéti*. The organizer of the dance distributed roasted ears or pieces of ears to all the villagers, children included. Then at a signal from the leader, the villagers began throwing the roasted corn in all directions and at one another. After the roasted corn was [262] disposed of, the people ate the corn porridge and meat prepared on the preceding day. They then washed themselves in the river and put on their paint and ornaments. When the villagers had again gathered before the *kadoéti* the dance leader took a piece of corn husk and went from man 527 to man asking for a song leader. The man who 533 took the offered corn husk then began the *yawaisári*, or song in praise of corn. Little by little the others joined in the singing and eventually began to dance. The words of the song told how corn came to the Bacairí and how it made the people strong and healthy.

881 The *ransegéro*, or ear-piercing ceremony, was 304 performed just before a boy went into puberty seclusion. It was customary for men who had sons of about the same age to cooperate in getting large quantities of food ready for the feast. After the feast was over the ears of the boys were pierced [533] and the *poinwáto* song was sung. When boys and girls came out of seclusion there was another ceremony during which all the songs and dances were performed with the exception of the sacred flute tunes.

342 The *mahulawári* was performed during coopera- 476 tive house building in which the whole village participated. While the women prepared food and some men were putting up the frame, a certain [824] number of men went in search of palm fronds for thatching. When these men returned with the palm fronds they danced and sang before the new house with their loads on their backs and in full ceremonial regalia.

286 The custom of distributing cotton by a woman 574 with a good cotton crop and having other women weave hammocks for her has already been mentioned. When the women had completed their weaving and returned the hammocks to the donor of the cotton, she gave a feast during which the [535] women sang and danced the *yamaikúma*. This

286 574 535 dance was given at night accompanied by flute playing.

846 535 533 When a woman came out of seclusion after the birth of a child the women of the village danced to the tunes of the *tadánwa* and *nokigóra* flutes.

ORIGIN MYTHS

773 [126] Although the Bacairí have many myths, only two were obtained. One of these is the *yamadílli*, or the origin of day: In the beginning it was so dark and cold in the world that the people had to cover their bodies with grease to keep warm. The people wanted the sun to come out, so they put on their ornaments and painted their bodies and began to pray to *orimóto*, the great spirit who lived in the north. The Bacairí believed that *orimóto* was not an Indian but just a man who lived in a stone house with some of the animals which he had created. The people continued praying to *orimóto* and when light finally came the people were old and the children had grown up.

Yawétihadúho, or "those who died in the fire," is a story which tells about the origin of cultivated plants and the *yawaisári*, or corn dance: Once long ago there were a number of boys who were in puberty seclusion. At that time there were no cultivated plants, the people living by hunting and collecting wild plant foods. The boys were kept in seclusion so long and had so little to eat that they became very tired. One day when the relatives of the boys went out to collect food the boys all committed suicide. When the relatives returned and found the boys dead they were sorry and angry with themselves for neglecting them. They built a large fire and after dancing around the fire naked they jumped into the flames and were burned to death. The leader of this act was *yawíti*. Later the soul of *yawíti* returned and spoke through one of the living Indians. He explained to the Indians how to grow corn and other food crops and how to perform the corn dance. After that the corn dance (*yawaisári*) has always been performed.

773 171 [127] As the Bacairí formerly lived in association with the other Upper Xingú tribes, it is perhaps useful to compare their following origin myths as gathered by Von den Steinen with those of the Camayurá. There appears to be a close resemblance between *Kamuschiní* of the Bacairí and